

STAR TREK

THE OFFICIAL FAN CLUB OF THE U.K.™

NUMBER 3

STARDATE: SPRING 1994

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MAJEL BARRETT RODDENBERRY

From Number One to bwaxana

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VOLUME 77

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INTRODUCTION

CAPTAIN'S LOG

WARP THREE!

The Official *STAR TREK* Fan Club of the UK is taking off in a big way and we would like to extend a warm thank you to all the supportive letters that we have received over the last couple of months. The response to the Fan Club has been bigger than ever and we have been trying to cope with all the letters and suggestions flooding our office. This is to officially acknowledge everyone and say please be patient - we will try to get back to you. We are quite pleased with the evolution of the magazine so far and this has been echoed by your responses. As an "Official" magazine based on *Star Trek*, we will sometimes bear the slings and arrows of outrageous letters, but they are few and we must accept them and proceed with our continuing mission - to seek out new stories, explore strange new subjects and to boldly split our infinitives as no magazine has before.

As some of you are aware, there have been some developments on the *Star Trek* series front. It is looking more likely that *Star Trek: The Next Generation* will finish shooting season seven of the regular series in March '94 and proceed to filming of their first feature-length movie. Although the film will not be out until late '94, we will endeavour to keep you up-to-date on all progress.

This brings us to the newest of the *Star Trek* series'. Tentatively titled '*Voyager*', once again the series will be Starship based and promises lots of excitement and maybe a few new twists. *Star Trek: Voyager* is not scheduled to air in America until January 1995, so I'm afraid there will be a bit of a wait. Again, tune in here for further developments.

Star Trek: Deep Space Nine is to continue and the new series will run along side it as *The Next Generation* and *Deep Space Nine* are doing currently.

Just a reminder, the format of the magazine is designed to suit you the fan, so we are currently looking into adding the following sections:

• A Pen Pals/Contacts/Trading page for those who wish to correspond with others around the country or collect some of that hard to find or out of print merchandise.

• In addition to the Letters page, a Reader's Forum where ideas for debate, storylines, Prime Directive related problems etc. can be aired for others to respond to in future editions.

• A *Star Trek* Hall of Fame where some of your favourite stars discuss what *Star Trek* means to them.

As we have said before, the magazine is here for you! And finally, there is a new Captain on board the magazine who has transferred from another Starship and wishes this ship to run smoothly. Please treat him with due respect!

Tim Gaskill EDITOR



Letters

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Dear *STFC*

Thank you for my new Official Star Trek pack. I think that the magazine is fantastic with the glossy colour format and I like the video style of packaging as I can now use it to keep my Star Trek badges in. I would like to see included in the magazine a pen pal section for fellow Trekkers use within this country and also a joint pen pal section between the UK fan club and the Official Club in the U.S. I wonder if anyone else would like this? I look forward to hearing your views and those of other members on these subjects.

Mrs Paula J. Cartwright Harborne, Birmingham.

As mentioned in our introduction, we are planning a pen pals/contacts page for future editions. This is your cue fans, write in now for the next edition. In her letter, Mrs Cartwright also laments the inevitable loss of *Star Trek: The Next Generation* after the seventh season. We know everyone will miss the show. Let us hear your thoughts.

Dear *STFC*

Congratulations on an excellent Fan Club Magazine. It's about time the UK had its own *STAR TREK* Fan Club. I hope it lives long and prosper.

Harvinder Singh Duhre

Thank you for your comments, erm, are you by any chance related to a K.N. Singh?

Dear *STFC*

I have enjoyed *Star Trek* for many years. I am very impressed with the move from the original crew and ship to *Star Trek: The Next Generation*. I have watched all the original series and films



and also most of ST:TNG I would like to comment on *Star Trek IV: The Voyage Home*. There is a scene where Mr. Chekov is being interrogated by top rank Naval Officers. Mr Chekov escapes, but throws a non-working phaser to one of the officers. The phaser's circuitry is still intact but this problem seems to be forgotten. This seems to be a serious error considering the efforts made in previous episodes (like 'Tomorrow is Yesterday' when the U.S.S. Enterprise goes back in time to 1960's earth) to not leave any trace of their existence. What kind of effect might this have on ST:TNG and ST:DS9! I wonder if any fellow Trekkers have noticed anything like this.

Hari-Om Trivedi, Luton.

I can assure you that many Trekkers spot these things with alarming consistency! What about all the other Prime Directive violations in *Star Trek IV*, like stealing two whales and Gillian too! Anyone else care to comment on the Prime Directive?

Dear *STFC*

I have just received my second club magazine, which I have read from cover to cover and enjoyed every page. My favourite part was hearing that Paramount have dismissed rumours about the fate of the U.S.S. Enterprise. I hope *Star Trek: The Next Generation* will continue, even with a new captain if Patrick Stewart leaves. If he does leave I think, and I'm sure most Trekkers would agree, that we should all be told the nature of Jean-Luc's and Guinan's relationship. Perhaps this would make a good movie.



I also agree with having a special binder to keep all my magazines and mementoes. I am trying to collect all the video tapes of *Star Trek:TNG*, but there are still a few older ones I need to buy. Will I still be able to purchase these and complete my collection or is there a time limit.

Jean Hooson, Surrey

As we have mentioned *Star Trek: The Next Generation* looks set to venture into moviedom and a new series will take over. The Guinan/Picard storyline would certainly be entertaining. Maybe the producers have been saving this for a movie plotline.

Hopefully by the next issue we will be able to offer the exclusive Official *STAR TREK* Fan Club of the UK binder along with some other useful items. The videos you seek should be available well into the next millennium. The only limited edition videos tend to be the movie box-sets and the *Star Trek: Deep Space Nine* Collector's Edition.

Dear *STFC*

Congratulations on the start of the new fan club! My suggestion for the fanzine is to include more news about future video releases that may be out in America, but have not hit the shelves here yet. Make it so!

Could you tell me if there is any truth in the rumour that Arnold Schwarzenegger is to appear in an episode of *ST:TNG*? I read it in the press at about the same time it was announced that Stephen Hawking (and indeed he has!). Finally, what do the numbers following your references to *Star Trek* episodes mean? For example, in issue 1 you refer to *ST:TNG*#203 Ensign Ro. #203 can't be the episode number so what is it? Keep up the good work - I look forward to future issues of your magazine.

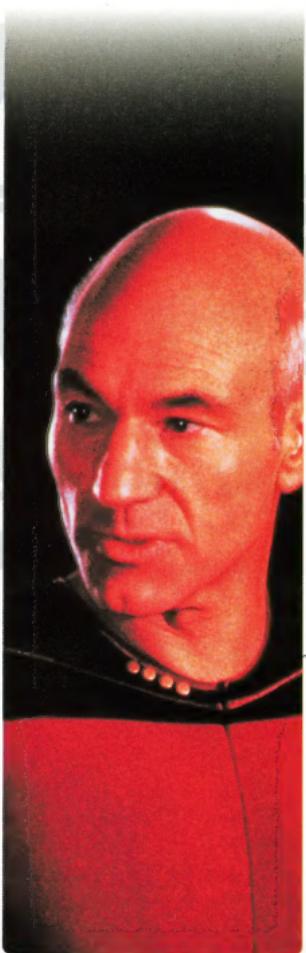
Paul Starr, Surrey

The videos released in this country tend to be more up to date as the various *Star Trek* shows have a lot less coverage in this country. For the Arnie question please refer to page 8. Re: The numbers, Paramount use production numbers for the different *Star Trek*

episodes that are often different to the episode number that most fans refer to. Therefore, the *ST:TNG* 'Encounter at Farpoint' is production number 101 (part one) and 'Time's Arrow' (part one) is #226

letter code, i.e. 'Deja Q' is dq.

For further information on the numbering of episodes please refer to 'The Star Trek Next Generation Companion' from Pocket Books and 'The Star Trek Compendium' from Titan Books.



(the '#' symbol is the North American abbreviation for number). 'Time's Arrow' (part one) is on cassette number 63 and is the 125th episode produced. In case you are interested, episodes also have a two

Dear *STFC*

One of the things I would like to see in the *Star Trek* magazine is a list of TV and film works which the *Star Trek* cast have done and will be doing. It would be useful and interesting to see other roles of your favourite actors. I am more interested in *Star Trek: The Next Generation* as I've 'grown up' with this show, but I'm sure your readers would also be interested in the other series. Also, it would save a lot of time scouring through other magazines. As a lot of these films are now available on video, we can catch up on the shows. Marie Babiak, London

Yet another good suggestion. Keep 'em coming. (It makes our job easier!)

Dear *STFC*

I am writing to you regarding your article on 'Stardates' in Issue No.2. While the Stardates in the original series may have represented the calendar year, month and day, this isn't the case with *The Next Generation* and *Deep Space Nine*.

It was established in the *ST:TNG* first season episode, 'The Neutral Zone', that the terran year was 2364. Therefore, the calendar year by season six would be 2369. If we take a typical sixth season episode's Stardate, e.g. 'Starship Mine' - Stardate 46682.4, we can see that these figures refer to the year and month, as does the fact that if the Stardate did represent the Earth year, surely the Stardate would begin the figures 69-.

According to the 'Star Trek Chronology', approximately 1000 Stardate units equate to one earth year, this is backed up by the fact that the second digit on *The Next Generation* Stardates are the same as the season year. Hope this clears up any misunderstanding.

Thanks Richard and well spotted! What we should have stated in Issue No.2 was that this method is popular with Trekkers for converting normal terran dates to Stardates. Gene Roddenberry claimed he invented Stardates to show that *Star Trek* was set in the future. If you try to convert the original series Stardates and the movies, the whole formula breaks down on close inspection. For a more definitive look at Stardates and their relation to terran years, please refer to the essential '*Star Trek Chronology*' by Michael Okuda and Denise Okuda from Pocket Books.

STAR TREK ADDRESSES

To directly contact the actors on *Star Trek: The Next Generation* & *Star Trek: Deep Space Nine*, address correspondence to Actor's Name (Character's Name), c/o 'Star Trek: The Next Generation' or 'Star Trek: Deep Space Nine', Paramount Pictures, 5555 Melrose Avenue., Hollywood, CA, 90038-3197. For the actors from the original series and movies, write to Lincoln Enterprises, P.O. Box 691370, Los Angeles, CA 90069. 

TREK TRIVIA WINNERS

Comedy Caption Contest Winners

Here are the winners and runners-up of the Issue Number 2 comedy caption contest - we knew Trekkers had funny bones. (no pun intended) but these are ridiculous! The response was terrific and choosing one winner for each was a struggle. Laugh On

1) Spock to Bones - "I'll go through it one more time - If I have seven apples and Jim takes two away, what am I left with?"

- Andrew Messenger, Ashington, Northumberland.

Runner up - McCoy - "So that's how you hail a taxi on Vulcan!"

- Jason Cutler, Notts.



2) "Do you know you're standing on my foot, Chekov?" "Yes, it's an old Russian folk song."

- David Holness, Co. Durham.

Runner up - "You've got it Chekov. Just let your feet boldly go..."

- Mrs K Goodwin, Scarborough.



3. "Captain, you canna wear blue eye shadow with a yellow uniform!"

- M. Pledger, Wimbourne, Dorset.

Runner up - "Captain, when you said you had a problem and I could help, I thought you meant the engines' sir."

- Mr K. Nurcombe, E. Sussex.

The winners will be contacted for their video choice. Special thanks to the runners-up and all who entered.

Congratulations to Mrs V.A. Evans of Essex who was the Grand Prize winner in the Patrick Stewart Christmas Carol draw. 

Please address letters to: The Editor, Subspace Transmissions, The Official STAR TREK Fan Club of the U.K., The Old Barn, Jericho Farm, Worton, Nr Cassington, Oxon, OX8 1EB. Though space limitations prohibit running every letter we receive, all letters are read and appreciated. We reserve the right to edit those we do run for clarity or space. Please type or print clearly, including your name and address. 



DATA BANK

The latest word from the many worlds of *Star Trek*
YOUR SERVICE HONOURS US

The *Star Trek* Welcommittee (STW), founded in 1972, is a resource organization of 55 handpicked volunteers in seven countries who answer questions sent to them from all over the world about every aspect of the beloved *Star Trek* series and movies.

The service is free of charge: STW asks only that the sender pay for the return postage. For UK residents wishing to use the service, this means going to the post office and picking up an International Reply Coupon instead of including a stamped self-addressed envelope, because the central mailroom of STW is located in the United States. The current STW chairperson is Shirley Maiewski of Hatfield,

Massachusetts, a 73-year old grandmother of six, who has been a member of the organization since its early days. According to Maiewski, the genesis for STW came out of the very first *Star Trek* convention, held in New York City in January, 1972.

"About five hundred people were expected, but over three thousand showed up," says Maiewski. "This demonstrated the huge interest in *Star Trek*."

STW is a highly structured organization. There is a central mailroom which functions as a depot for all incoming mail. Letters are then divided among 11 area captains who pass the queries to their area crew members, usually about three in number, for reply. These crew members are in fact the worker bees of STW.

"This is not an open club," states Maiewski, "but a service organization. Because of the dedication, maturity and the possibility of personal expense involved, STW members are appointed from a screened waiting list of fans when vacancies occur." STW also has seven resource publications, some for a nominal cost, and 17 different services. Fans can request the directory of *Star Trek* organizations and 'zines worldwide, or the guide on how to generate publicity for their fan club, and services include help in organizing *Star Trek* events or locating collectibles. Each of these publications and services is run by its own STW volunteer, and a general information sheet of what is available can be requested through the central mailroom.

"Going to that first convention turned my life around," says Maiewski, "because I met other fans who loved the show as much as myself. I've met Mr. Roddenberry and all the stars, and I have friends all over the world. It's been an utter joy working for STW. In fact we all like what we're doing, so tell UK fandom that we're very anxious to keep fifty-five people busy answering their questions."

Consider it done, Shirley. Fans can write to STW at: Star Trek Welcommittee, Box 12, Saranac, MI, 48881, U.S.A. (and remember to include that international reply coupon). Dr. U.K. residents can write the U.K. representative of the STW, Janet Quarton, at: 15 Letter Daill, Cairnbaan, Lochgilphead, Argyll PA31 8SX. **STW**



SOLD, TO THE MAN FROM VULCAN

At a recent auction, a pair of Spock ear tips, authenticated by Leonard Nimoy, sold for \$1,100 (U.S.) while the original Enterprise bridge con panel where Sulu and Chekov used to sit cost another bidder \$14,950 (U.S.)





DATA

BAND

TALES FROM BEYOND
THE FINAL FRONTIER

BUBBLING BROOKS

Writer/director Mel Brooks reports it was a joy to have *Star Trek: The Next Generation* star Patrick Stewart make a cameo appearance in his hit summer spoof, *Robin Hood: Men in Tights*. "He was fabulous!" Brooks enthused, very dignified. Absolutely the perfect choice to play King Richard. Actually, he was playing Sean Connery playing King Richard. Patrick does the best Sean Connery I've ever heard. The way he rolls his r's ... put a propeller in his mouth and he could fly all the way to Scotland!" **STC**

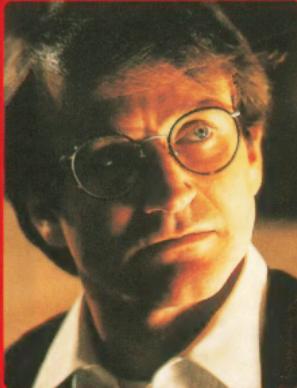
VOYAGES OF THE RICH AND FAMOUS

Not since the old *Batman* shows have so many stars wanted so badly to make cameo appearances on fantasy TV series. According to *Star Trek* executive producer Rick Berman in a recent interview in a national U.S. Magazine, notable names who have asked to appear on *Star Trek: The Next Generation* include Jason Alexander (*Seinfeld*), Christopher Lloyd (*Back to the Future*) and Dana Carvey (*Wayne's World*).

Also interested in appearing, singer/actor Lyle Lovett, for whom they would consider crafting a "human/alien romance" scenario to co-star his new wife, Julia Roberts, L.A. Lakers star James Worthy has expressed a fervent desire to portray a Klingon. And there has long been talk of an Arnold Schwarzenegger episode, in which the big guy would portray the leader of a band of superpowered pumped-up geniuses.

But the most likely contender would appear to be Robin Williams, who in fact has already had an episode written for him - *A Matter Of Time* (ST:TNG#209), a role that ended up going to the Canadian-born Matt Frewer, of *Max Headroom* fame, when Williams had to back out because of his *Hook* commitment.

Nano, nano. Is Ork anywhere near the Neutral Zone? **STC**



Original *Star Trek* star Walter Koenig is now on the mend after open-heart surgery following a heart attack he suffered at a summer Trek convention in Chicago.

Correspondent Paula Citron had arranged a phone interview with Koenig for that same weekend - an interview we will reschedule once he's feeling up to it to discuss his new hit Malibu Comics series, *Raver*, along with the rumours of a sci-fi sitcom he's been pitching, called *Alien in Wonderland*.

Word has it Koenig wants to cast James "Scotty" Doohan as an intergalactic nightclub owner, George "Sulu" Takei as the maître d' and Nichelle "Uhura" Nichols as the resident chanteuse. Koenig himself would play a failed comic whose dearest wish is to time-travel back to the 1950s so he can appear on *The Ed Sullivan Show*.

Chekov's former shipmates are also following his lead into the field of publishing, in the wake of his successful *Trek* memoir, *Chekov's Enterprise*.

Nichelle Nichols scored a healthy \$415,000 (U.S.)

advance from Putnam to publish her tell-all *Trek* revelations, under the title *Beyond Uhura*.

James Doohan apparently has a similar deal pending with **Pocket Books**. **STC**

The Beginnings

TO BOLDLY CREATE

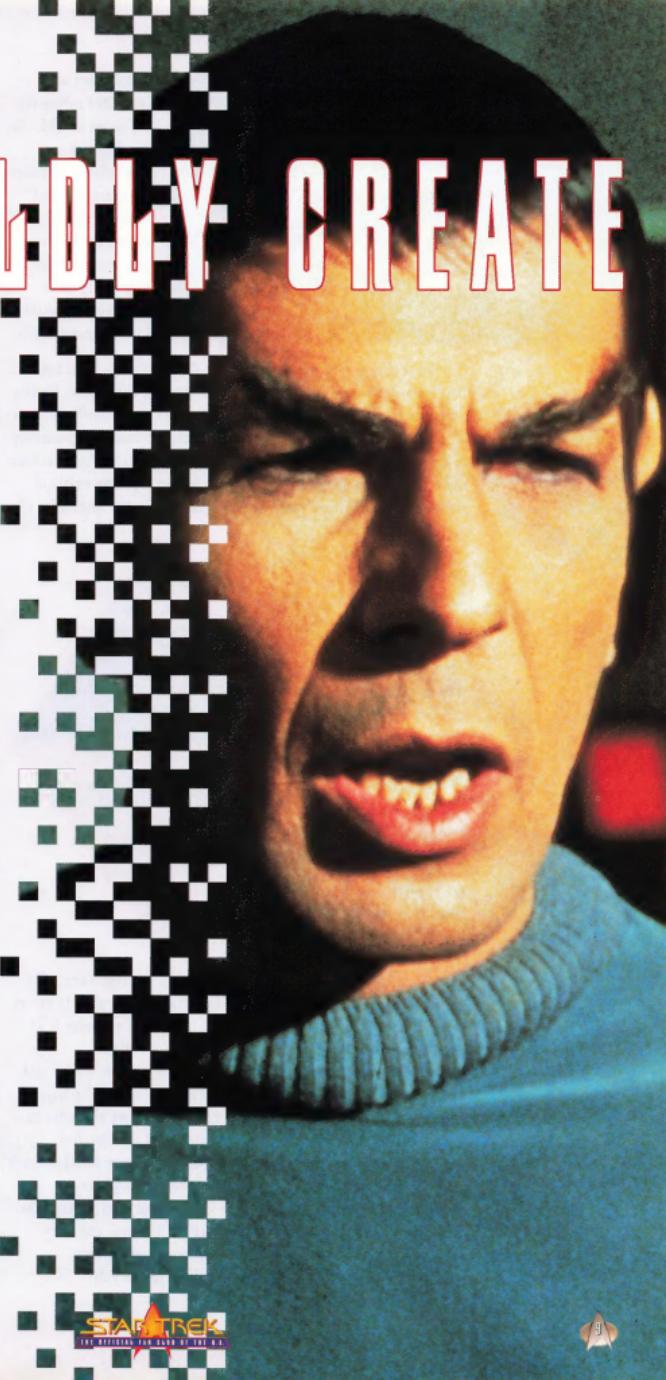
of Star Trek

Stuart Clark, leading *Star Trek* Historian sheds light on the genesis of the original series

As with any creative work, the original ideas for the *Star Trek* television series were considerably different from those which finally made it to the television screens in 1966. At the time, the concept of a believable series set aboard a vast Starship that travels the galaxy was a lofty goal for a TV show to aspire. Gene Roddenberry did just that, however, and continued to chase his dream until it became a reality.

It is reported that Roddenberry began work on his ideas for *Star Trek* as early as 1960. Roddenberry refined those original thoughts over several years and framed them into a proposal document. Two similar versions of this document exist and the following information is taken from both.

DC Fontana, who was then a secretary to Roddenberry but went on to become story editor of *Star Trek*, specifically remembers





The lead character in this proposal is Captain Robert T. (at least the T. remains!) April. He is described as 'a space-age Captain Horatio Hornblower'. He is said to be constantly on trial with himself. He lives a complex life in which he divides his time between reacting dynamically to situations and warring with self-doubt. Although he performs actions which can only be described as heroic, he suffers from the weight of command and sometimes feels lonely. In many ways the description of April is little different from that of Captain Christopher Pike and Captain James T. Kirk in later drafts. The possibilities for interpretation are wide open, however, and had this character survived to the screen, a totally different U.S.S. Enterprise Captain might have emerged.

Other characters are mentioned in this document. Number One is described as the Executive Officer. She is cold and calculating and 'enjoys playing it expressionless'. The descriptions suggests that she may be Egyptian since it refers to her as being 'slim and dark in a Nile Valley way'. The ship's navigator is an astronomer called Jose' Tyler. He is said to be a brilliant mathematician but possessed of a Latin temperament. He is also said to be less than lucky with females! The ship's doctor is Philip Boyce, MD and appears, at first glance, to be roughly the same character as Doctor McCoy. The only constant throughout all of the *Star Trek* concepts comes next: Mr. Spock. He is, however, a very different Spock from the one who eventually evolved. Here he does not have the unemotional streak that would later be incorporated from Number One, when that was described as 'probably Martian'. The final character mentioned in the proposal is Yeoman Colt, who, it was written, possessed 'a strip queen figure even a uniform cannot hide!'

being shown a completed outline for the series in 1964. In the document, Roddenberry describes the characters and locations that he wanted for his show. They are somewhat different to those which viewers would become accustomed.

The U.S.S. Enterprise™ was originally called the Yorktown and its specifications were quite detailed. It was a cruiser class vessel of gross 190,000 tons and it possessed a crew compliment of 203 persons.

The series was described as having all of the advantages of an anthology and yet none of the disadvantages. This meant that, in the same way anthologies can have totally different stories and settings every week, so could *Star Trek* simply by travelling to a new world. At the same time, the audience had a regular cast with whom it could become familiar. In an attempt to placate the studio's obvious quibble, which would have been: 'How could they afford to send the starship Enterprise to a different locale every week?', Roddenberry described the similar worlds concept. This stated that the Yorktown and its crew were only equipped to visit class M planets. They were described as planets that approximated to Earth-Mars conditions. Thus, being similar physical conditions to the Earth, only aliens of humanoid appearance could evolve on them. This removed the need for exotic alien makeup and locations or studio work. In this way, the budget could be kept as low as possible.

The document also included some possible story ideas. A lot of these, or variations of them, actually made it into the show. One, 'The Day Charlie Became God', was adapted by DC Fontana and became 'Charlie X'. 'The Women' became 'Mudd's Women'. '100 AB' became 'The Omega Glory'. (AB stands for After The Bomb). Some ideas were combined and then written as episodes. Others were not used at all, such as a story entitled 'Infection' in which a female crew member believes she is pregnant. It is later discovered that she has been impregnated with an alien larva that eventually kills upon its birth. This concept is reminiscent of the 'Alien' film series which was produced over a decade later. Elements of the story, such as the placement of the alien, are reminiscent of the first season *Star Trek: The Next Generation* story, 'Conspiracy'.

From this document, Roddenberry sold the format of the show to Desilu studios and they, in turn, interested NBC in the project. They commissioned Roddenberry to write a story outline for the pilot episode, 'The Cage'... and the future is history! 

The Voyage Continues.

STAR TREK

THE NEXT GENERATION



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Simply take this voucher to any participating Pizza Hut restaurant, purchase a Starfleet Special Meal for £2.99 (consists of kid's cheese and tomato pizza and a kid's Pepsi in a Star Trek: The Next Generation cup) and receive two free scoops of ice cream.

Offer only for children under 12. Offer closes 12.6.94. Children should be accompanied by an adult. Subject to availability. No cash alternative. Available at participating restaurants to eat-in only. Not to be used in conjunction with any other offer.



Majel Barrett Nurses a Role



Beyond
The rim of star-light
My love
Is wand'ring in star-flight
I knew
He'll find in star-clustered reaches
Love,
Strange love a star woman teaches.
I know
His journey ends never
His "Star Trek"
Will go on forever.
But tell him
While he wanders his starry sea
Remember, remember me.
"Theme from Star Trek"
Lyrics by Gene Roddenberry

The unsung words to the most easily recognizable theme song in TV history are a lot like *Star Trek* itself. Multifaceted. Different things to different people. If a person from the *Star Trek* world was chosen to epitomize such a kaleidoscopic quality it would have to be Majel Barrett.

Sure, directors add unscripted things to characters, producers write, and actors direct. In fact, many of the people who bring us *Star Trek* go beyond their specified duties and give more than required. But - comprehensively - Majel has done more.

She has been involved in the acting end of every *Trek* category - providing voices (mechanical or organic) for all the series: running the closest thing fans have to a ship's store (*Lincoln Enterprises*); and, being the storyteller/touchstone for Con-Trekkers to the dearly missed *Star Trek* creator and Great Bird of the Galaxy, husband Gene Roddenberry.

Whitewood Dove (the meaning of her American Indian first name) was born Majel Leigh Hudec. While her more recent accomplishments display a discernible pattern, Majel's earlier efforts to leave her mark on the world of acting resulted in a variety of roles that ran the gamut. Some memorable, some forgettable, the parts that came her way could best be described as typical for that era ('50's & '60's). Said Majel, "I was always cast as the smart aleck, wise-cracking secretary type. Or school teacher. Or the typical - as far as Madison Avenue was concerned - American housewife."

Her stage credits include *All for Mary*, 11 weeks of summer stock in Bermuda and a nine month tour of *The Solid Gold Cadillac*. Majel's screen work saw her in film productions as diverse as *The Quick and the Dead*, *The Buccaneer* and *Love in a Goldfish Bowl*. For television there were, among others, *Bonanza*, *Dr. Kildare*, *The Untouchables*, *I Love Lucy* and a recurring role on *Leave it to Beaver* as Lumpy's mother. All were

parts any actress would be glad to have on her resume. But it was her next assignment that truly placed Majel's future "in the stars."

"I was so thrilled, I couldn't stand it." recalled Majel of being cast as Number One in the first *Star Trek* pilot, *The Cage*. She was to have a second-in-line starring status and be second in command on the ship. No small accomplishment for a woman in 1964 Hollywood.

Happy about landing the role, but obviously having no idea of the ensuing phenomenon of *Star Trek* (translation: what she'd gotten herself into), Majel approached the pilot as just another job. "We shot it in about three to four weeks," she said. "We did them faster in those days."

"But nobody knew what they were doing. We [the actors] were all in a very strange, foreign place. I know I, personally, looked around - never having been in that situation before - and couldn't even imagine what I could lean on or



what I could do. And I think there was a certain stiffness that each of the cast had when they walked on to those sterile sets that they had no relationship with.

"Unless you've been on board a spaceship or a starship of some sort, which of course no one has, you have nothing really to refer it to and nothing to compare it with. So, you just sort of behave and let the character and the acting and the story take over and approach it that way."

Even though NBC commissioned *The Cage*, upon screening, they decided they didn't want it - not in its current form. The network said the storyline was "too cerebral" for TV audiences but - in an unprecedent move - they allowed Roddenberry to make a second pilot. In addition to wanting a more action-oriented show, they also wanted most of the cast changed.

One of the few characters the network didn't object to was the *Enterprise's* captain, Christopher Pike, played by Jeffrey Hunter who chose not to return. At the urging of his wife, it seems he decided that doing science fiction was beneath him. "I have the feeling that maybe that was more her reaction to it than it was his," said Majel. "[On the set] he was a sweetheart. Simple and easy to work with. He was just a delightful man.

"If that had not worked out the way it did, maybe he would still be alive. Who knows?" (Hunter was thrown from a horse during a production in Spain in 1969. He died following brain surgery).

As for the character of Number One, she got treated like number two. It was NBC's feeling (based on test audiences, they said) that a woman was not believable as second in command. But those same audiences liked the actress. To continue utilizing Majel's talents, the Great Bird decided to recast her as Nurse Christine Chapel midway through the first season.

Even with the format retooling, the future of *Star Trek* as a prime-time series was to be regarded by many as only so much "Saturday morning kidvid." Zap guns and monsters and space, oh my!

"Originally, it may have been thought of as little more of a kiddie-show because we were dealing in what I consider a cartoon flavor," Majel said. "After all, *Star Trek* was 73 episodes of a television show produced for the purposes of selling soap and toothpaste. But it was also the idea behind that where Gene kept on putting in things that were messages - things that he wanted to talk about that you couldn't talk about. In other words, he used the problems of the '60s and wrote in a very comedic way because where else are you going to have, in any kind of a real situations, a bunch of women running

around with big bouffant hairdos, little short skirts and knee boots?"

"Then there's this unreal situation where the captain leaves the ship every week and goes down to a planet to romance some female - leaving some poor little ensign in charge of the whole starship. And if he happens to be wearing a red shirt, you know he's going to die before the first segment is over. So, from that point of view, that's why I call it a cartoon. It was done with that kind of flair."

It may be because of that flair that critics, and some fans, look back on the old *Star Trek* and snicker. Everything from the lighting to the acting has been skewed at one time or another. But didn't the other shows of the time - *The Virginian*, *I Spy* or *The Fugitive*, for example - employ the



same production values? Wasn't that just '60s TV?

"I think it was more the style," offers Majel. "I think we all change, we all grow up... I don't think that in the (*Star Trek*) movies today those particular actors are still doing the same things they did back in the '60s. I think the stories and material perhaps are a little different now, too. Certainly now we treat it with a little more - oh, I don't know, maybe dignity? Back then Gene always said if this kind of space travel were possible, this is the way the audience imagines it would be."

While the Nielsen ratings may have said the audience was imaginary, *Star Trek* wasn't completely without proponents. In addition to

saving the show from cancellation, fans created the demand for the official *Star Trek* memorabilia outlet, Lincoln Enterprises. Said Majel, "People were writing in [to the show] in droves... They wanted writers' guides and all sorts of things - and Gene always accommodated them. He felt if it's important enough for someone to write a letter about, they deserve an answer."

"At that time, Desilu had a certain amount of money that they spent on pictures and so on to send out, which every studio and every show did. Well, one day Desilu said 'We're not going to do this any more. We haven't got the budget for it. You're not really a hit show anyway.' Gene's response was 'Maybe they're willing to pay for what they've asked for free.'"

"So we started having a little something typed up saying 'If you'd like a picture, of if you'd like a writers' guide, send a dollar, or two dollars or whatever it was, and we'd be glad to get it to you.... before long, they started asking for more and we started carrying more and we found out... they wanted anything. You see, nothing had ever been offered before from a television show. I mean, you had a few things from movie memorabilia, but never from television shows."

"At that time... I wasn't working all the time - so Gene said 'Majel, would you like to oversee it?' And I said sure, why not? And that's how it was born."

Toward the end of the *Enterprise's* five-year mission (which lasted only three years), another journey began: the marriage of Majel Barrett and Gene Roddenberry. Their relationship started around 1960 when Majel went to Gene looking for acting work and reached a turning point in 1969 in Tokyo, Japan. Gene had gone there alone to scout locations for MGM. After several weeks without Majel he phoned her and asked if she would join him there and become his wife.

On August 6, 1969, Majel did just that in a traditional Japanese-style wedding. Recalling the Buddhist-Shinto ceremony in a 1987 *People* Weekly, Gene explained, "It seemed sacrilegious to hire an American minister in Japan. Majel had to carry a dagger so she could kill herself if I dishonored her. She also had to carry a purse of coins so she could get home in case I changed my mind, and she had to wear a hat that hid the women's horns of jealousy. All I had to do was carry a fan to keep cool. They're kind of man-oriented."

Over the next few years, Majel enjoyed a contented blend of family, friends, running Lincoln and playing more than an occasional round of golf. Although she did make appearances at science fiction conventions, her life didn't revolve around *Star Trek*. Continuing her acting career, she appeared in the films *Track of Thunder*, *Westworld* and *The Domino Principle* as well as the unsold TV pilots *Planet Earth*, *The Questor Tapes* and *Spectre*.





Star Trek as a prime-time series were to be regarded by many as only so much "Saturday morning kidvid - zip-zooms and monsters and space, oh my!"

Seemingly unable to escape her destiny, Majel was reactivated for duty aboard the Enterprise in 1979's *Star Trek: The Motion Picture*. But the promotion of her character from nurse to Doctor Chapel proved more symbolic than substantive - a point painfully analogous to the entire film.

"We were all working under very strange conditions," recalled Majel of the problem-plagued first feature. "The feeling [on set] was tense and everything was very, very difficult. The studio had screwed around so badly with the script and with the shooting and with the special effects and with trying to get the thing going in the first place."

"The expenditures went up and they kept on screaming, basically, it was our fault, it was Gene's fault - and it certainly wasn't. It was a bad experience."

On the movies in general and her role in them, or lack thereof, Majel said in a 1990 interview. "I think the movies are a grand idea. From a personal point of view, I always felt very hurt that I was left out of them because, I mean, I was there... It would have been all right for Majel Barrett to go running around the stage, but certainly not for Mrs Roddenberry.

"But still, the movies were a marvellous idea. I thought they were great. I didn't feel as though *[Star Trek V: The Final Frontier]* had a chance from the beginning... I just felt it was the script's fault... Bill [Shatner] did a fine job as far as directing was concerned. You can just do so much when you have a script that's not going to work. I hated the script and Gene did not care for it, either."

"I think if they had just gone with a different script that everything would have been beautiful because I've never seen scenes as poignant and as good... in my life as the ones that involve the three fellows [Kirk, Spock and McCoy] in number five. The whole movie came alive at times."

It's no secret that *Star Trek V* was the least successful of all the features. Costing \$32 million to make, it took in only \$27 million at the box office. But if all the film's woes could have been fixed in the typewriter, why didn't Gene simply put down his foot?

"If he'd really wanted to, he could have stopped it. He could have gone to court and gotten an injunction... But no one would win that way - and people think that he's difficult enough, I guess," Majel laughed. "He just chose not to say anything in this case and to let them go ahead. He had *Star Trek: The Next Generation*... They were determined to go ahead and do it, so go ahead and do it they did. It sort of proved itself out. Unfortunately, that may have been the last time, too - for that particular group."

It turned out not to be the last time for the rest of the original cast, as *Star Trek VI: The Undiscovered Country* proved in 1991. But considering Majel's exposure being limited to only the first and fourth features, the actress' own hailing frequencies seemed closed indeed. Then came *Lwaxana*. Majel finally landed a flesh-and-blood, more-than-one-line, recurring character. And what a character she is.

"The way Gene put it," Majel explained, "he said, 'Majel, I've got a great part for you; you don't have to act'. That's basically how *Lwaxana Troi* was born. There was not that much creativity on my part as far as it goes. Gene just said it was sort of the 'Auntie Mame of the galaxy' and I kind of took it from there.... I'm enjoying doing it so much."

Accoutered in dark contacts, exotic bouffant hairdos and wild costumes, Majel has appeared as the Betazed mother of Counselor Deanna Troi (Marina Sirtis) in five *Next Generation* episodes and once on *Deep Space Nine*. Plans are in the works for a return visit to each show.

An obvious hit with fans, Majel's reception on set has warmed as well. "I'm much more one of the group now," Majel observed.

The role of Mrs Troi, while initially comically inclined, has since developed into a more complex character - most notably in the episode *Half a Life*. Said Majel, "Peter Allen Fields, who is an incredible writer and an extremely talented man, wrote that one and the next one with Alexander [Worf's son, played by Brian Bonsall] called 'Cost of Living'. Somehow or other when he picks up a pen for this character he just does marvellous things with it."

Not all of the intricacies of *Lwaxana* can be attributed to the writing though. Year after year, *TNG*'s acting has been exemplary and Majel Barrett's performances are no exception. Still, the show gets snubbed annually by the Emmys.

"Oh sure, it's very very frustrating," said Majel. "I know for Patrick [Stewart] it has to be terribly so, to realize you're not even going to be considered after the amount of time and the work and the effort that you've put into it."

So what does the future hold for the unstoppable "Daughter of the Fifth House, Holder of the Sacred Chalice of Reeks and Heir to the Holy Rings of Betazed?" "Oh, I'd love to see her continue on," said Majel. "You know, she is moving over - not moving over, because she'll be in both of them - but she is going to be in *DS9* again this year. And they have another one, I guess, that should be coming up shortly, as a matter of fact on *Next Generation*."

When asked if Mrs Troi will ever find that elusive husband and settle down, the actress laughed "Oh Lord no. The fun would be gone.

I'm really appreciating what the writers are doing with her. I thought the very last one on *DS9* ['The Forsaken'], was beautiful. Like I said, the writing has been incredible, just incredible. I really lucked out on this one."

Other parts Majel has been playing recently include voicing the Federation computer aboard *Deep Space Nine*'s space station and Runabouts, doing voice-over ad work for Hallmark and an area planetarium; speaking more frequently at science fiction conventions; and starring in a new movie *Teresa's Tattoo*.

A role Majel says she won't be doing is that of tell-all book author ("Good Lord no!"), a seeming epidemic among celebrities right now. Even though excluded as part of the classic cast, Majel contends she has no axe to grind. "It used to bother me" she said, "but not any more. So much time has gone by. Everything has sort of worked itself out the way it's going to be."

"I know I was in the original show. I know I was in it all three years. I know that I was a member of the regular cast. And most of the people who have watched it do. How it's presented after that, I have no control over."

What of her former shipmates who have chosen to write such books? "Well, I think that just out of respect to Gene that they should all basically leave him alone," said Majel.

"Frankly, none of them knew him. No one hung around before or afterward or even during - as far as the original (cast) members. He was something that they didn't even know. So, there's really not anything that anybody has to say, or can say, about him that's truthful or based on any fact."

But the fans knew him. Those who heard his message and understood his vision of humanity's potential knew perhaps the best of the man Majel describes as "a true and gentle knight." And when that knight passed on in October 1991, Majel heard from those fans through their condolences. "Oh my yes," remembers Majel. "Multitudes of them. Multitudes. Very sweet. Very kind, very gentle... sincere... warm. As you would expect of a very, very good friend. So many people felt the loss personally."

It's in the personal sense that Majel Barrett seems to care most about the ideas, meanings and symbolism behind the things that make up *Star Trek*. So even if she doesn't get nominated for an Emmy or write a book or make the talk-show rounds, her role won't be negated. In the true form of the unsung, she made something better - quietly. For that, we will remember her. **STC**

A STAR TREK TIMELINE TO 2000 A.D.



3634 BC

Birth of Flint in Mesopotamia.
- Date from "Raquel for Mankind" (1889), not consistent with past

Birth of Albert Einstein. - Contemporary accounts.

1879 AD

Isaac is thrown back in time while investigating evidence that aliens from Davida 2 were introduced into Earth's past, possibly to alter history. Along the way, Data meets Samuel Clemens and a young Jack London. He also discovers Captain Picard living on Earth, 472 years before they arrive together on the Enterprise. - Date from "Tyrone Arrow part 1" (1836B). Date in on the newspaper. Data finds

1883 AD

Baron Georges Caillet publishes his theories of Eugenics which encourage the human race through selective breeding. - Contemporary accounts.

1893

Albert Einstein publishes his General Theory of Relativity. - Contemporary accounts.

1905

Albert Einstein publishes his General Theory of Relativity. - Contemporary accounts.

1914-18

World War 1. 6 million people killed. Aerial and chemical weapons used for the first time. - Contemporary accounts.

1926

Robert Goddard launches the first liquid chemical propelled rocket. - Contemporary accounts.

1930

Seven women are murdered in Shanghai, China by serial killer identified as "Shiek" on "Auspice". - Serial physician Paul Drax commits the slayings of six mistresses. Date given in "Wolf in the Fold" (19267) - Contemporary accounts.

1932

Death of natural physician Weston A. Price. - Contemporary accounts.

1942

Death of natural physician Weston A. Price. - Contemporary accounts.

LINE TO 2002
BY KHAJAH KHAN
PUBLISHED BY
PARKER BOOKS, LTD.

Birth of Gary Seven's unwilling secretary Roberta Lincoln. Date from "Assignment: Earth" (2268). Roberta is 20 years old.

100

1968

July. However this is in spite of the *Aviella* and *Soyuz* spacecraft. The Young people are happy! • Contemporary accounts.

10. *What is the first made object*

Regional **newspaper** Khan Noonien Singh **hopes** **to** **power** **new** **Democracy** **abroad** **but** **the** **middle** **eastern** **and** **south** **Asian** **publics** **hate** **him**

By Star Trek characters last year to visit the Star Trek

Apollonia B orbits the moon. Gary Seven comes to Earth. The Enterprise makes a historical research trip to this time.

Contemporary accounts. Date given in "Assignment: Earth" (2268).

Five women are murdered in Kiev, U.S.S.R. by an entity later identified as 'Radiac' on Angelus 2. - Date from "Wolf in the Fold" (2267)

The Viking probes land on Mars. • Contemporary accounts.

More Eugenic supermen awoke power in 40 countries across Eurasia. They soon start fighting amongst themselves and commence bombing whole populations out of existence. Date from "Space Seed" (2286). I speak regards historical data.

From the Eugenics conflict and leaving 37 million people dead, to the *Star Trek* and *Star Wars* battles, the planet is poised on the edge of a new dark age. The first sleeper ships are launched. Turbold writes the poem *Lightning Women* on the Centaurian plane. Details from *Space Beach* (2008) and *Star Trek II: The Wrath of Khan* (1982). Spock receives the *Leibniz* award. The first death toll from *Birds and Circuses* (2008). Spock receives the *Leibniz* award. In *Where No Man Has Gone Before* (1968), Mischell names the year 2008 when the poem was written.

Pocket Books, SIC



A STAR TREK TIMELINE TO 2000 A.D.

STAR TREK

Birth of Albert Einstein. - Contemporary accounts.

Data is thrown back in time while investigating anomalies that aliens from Deville 2 were introducing into Earth's past, possibly to alter history. After a day in the past, Data and Chekov return to the 23rd century. - Data from "The Neutral Zone" (2264). Data also discovers Gillian living on Earth, 472 years before they travel together on the Enterprise. - Data from "Time's Arrow, part 1" (2268). Data is on the newspaper. Data finds.

World War I. 6 million people killed. Aerial and chemical weapons used for the first time. Contemporary accounts.

A time accident brings McCoy, Kirk and Spock to the time of 1905. Having gone through the timeline of France, they use the timeline of the United States of America to help McCoy. McCoy witnesses history by saving social worker Edith Keeler from death. Kirk and Spock follow him through to restore history on its proper course. Kirk prevents McCoy from saving Keeler, and Keeler ends up saving him instead. If Keeler had been saved, Keeler would have founded pacifist movement that would have delayed America's entry into World War II, allowing the Nazis to develop atomic bombs and eventually win. - Data from "The City on the Edge of Forever" (2266). Keeler says the year,

Birth of noted physicist Stephen Hawking. - Contemporary accounts.

October 4th, Russia launches Sputnik 1 thus beginning the space race. - Contemporary accounts.

July 20th. The first men land on the moon. Nearly two weeks earlier the Enterprise is thrown back in time in this period after encountering a black hole. The altered time effect is duplicated allowing the ship to travel back to July 20th, 1969 and witness the moon landing. Data from "Tomorrow is Yesterday" (2267). The radio transmission intercepts by Uhura joins the story while a week of the launch of July 18th.

July. Historic link up in orbit of the Apollo and Soyuz spacecrafts. The Viking probes are launched. - Contemporary accounts.

Pioneer 10 leaves the solar system, the first man made object to achieve this feat. - Contemporary accounts.

Eugenics superhuman Khan Noonien Singh rises to power and becomes the undisputed ruler of the planet. He has the ability to control the human race to his pleasure. He starts the start of Earth's last world war, the Eugenics Wars. - Data from "Space Seed" (2267). Spock recalls the data from his historical research.

Convoys alerts on S.V.Y. 100 class white. Cryogenic transports place frozen people in orbital stations. Among the first are Clarence Raymond, Ralph Offenhouse and L.Q. "Sonny" Clemmons. - Data is conjecture based on the fact that Khan left earth in one. - Data from "The Neutral Zone" (2264). These people were frozen 270 years ago.

3834 BC Birth of Flint in Mesopotamia. - Data from "Requiem for Methuselah" (2269). Flint describes his past.

1879 AD

Sir Francis Galton publishes his theories of Eugenics which concentrates on improving the human race through selective breeding. - Contemporary accounts.

1883 AD

Albert Einstein publishes his General Theory of Relativity. - Contemporary accounts.

1905

Robert Goddard launches the first liquid chemical propelled rocket. - Contemporary accounts.

1914-18

Seven women are murdered in Shanghai, China by entity later identified as "Redjac" on Argelius 2. English physicist Paul Dirac confirms the existence of antimatter. - Data given in "Wolf in the Fold" (2267) - Contemporary accounts.

1926



1930

Birth of Gary Seven's unwitting secretary Roberta Lincoln. - Data from "Assignment: Earth" (2268). Roberta is 20 years old.

1932

1942

Apollo 8 orbits the moon. Gary Seven comes to Earth. The Enterprise makes a historical research trip to this time. - Contemporary accounts. Data given in "Assignment: Earth" (2268).

1948

Five women are murdered in Kiev, U.S.S.R. by an entity later identified as "Redjac" on Argelius 2. - Data from "Wolf in the Fold" (2267).

1957

1968

Challenger blows up killing the crew of seven, 73 seconds into launch. - Data is conjecture from Star Trek IV - The Voyage Home. - Contemporary accounts.

1969

1974

1975

1976

1983

1986

1992

1993

1994

1996

1997

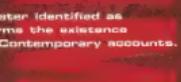
1998

1999

2000



A STAR TREK TIMELINE TO 2000 A.D.



Birth of Albert Einstein. - Contemporary accounts.

3834 BC

Birth of Flint in Mesopotamia.

- Date from "Requiem for Methuselah" (2269), Flint describes his past.



1879 AD

Sir Francis Galton publishes his theories of Eugenics which were used in improving the human race through selective breeding.

- Contemporary accounts.

1883 AD

Albert Einstein publishes his General Theory of Relativity.

- Contemporary accounts.

1905

Robert Goddard launches the first liquid chemical propelled rocket.

- Contemporary accounts.

1914-18



1926

Seven women are murdered in Shanghai, China by entity later identified as "Redjac" on Argelius B. English physicist Paul Dirac confirms the existence of antimatter. Date given in "Wolf in the Fold" (2267) - Contemporary accounts.

1930

1932

1942

World War I. 6 million people killed. Aerial and chemical weapons used for the first time. Contemporary accounts.

A time incident brings McCoy, Kirk and Spock to this time. Having gone through the Guardian of Forever while under the influence of an accidental overdose of Cordrazine, McCoy alters history by saving social worker Edith Keeler from death. Kirk and Spock follow him through to restore history on its proper course. Kirk prevents McCoy from saving Keeler's life in an automobile accident. Had he not done so, Keeler would have founded a pacifist movement that would have delayed America's entry into World War II, allowing the Nazis to develop atom bombs and eventually win. - Date from "The City on the Edge of Forever" (2266) Keeler says the year:

Birth of noted physicist Stephen Hawking. - Contemporary accounts.



December 4th: Russia launches Sputnik 1 thus beginning the space race. - Contemporary accounts.

July 20th: The first men land on the moon. Nearly two weeks earlier the Enterprise is thrown back in time in this period after encountering a black hole. The slingshot effect is duplicated allowing the ship and crew to return to 2266. - Contemporary accounts. Date from "Tomorrow is Yesterday" (2267). The radio transmission intercepted by Uhura just the story within a week of the launch of July 16th.

July: Historic link up in orbit of the Apollo and Soyuz spacecraft. The Viking probes are launched. - Contemporary accounts.

Pioneer 10 leaves the solar system, the first man made object to achieve this feat. - Contemporary accounts.

Eugenics 'superman' Khan Noonien Singh rises to power and becomes absolute ruler of the middle eastern and south Asian countries. His rise to power signals the start of Earth's last world war, the Eugenics Wars. - Date from "Space Seed" (2267). Spock recalls the date from his historical research.

Construction starts on D.Y. 100 class ships. Grissom company plans frozen people in orbital stations. Among the first are Elara Raymond, Ralph Offenhouse and LG "Sonny" Clemens. - Date is conjecture based on the fact that Khan left earth in one. - Date from "The Neutral Zone". (2364). These people were frozen 370 years ago.

1948

Birth of Gary Seven's unwitting secretary Roberta Lincoln. Date from "Assignment: Earth" (2268). Roberta is 20 years old.

1957

Apollo 8 orbits the moon. Gary Seven comes to Earth. The Enterprise makes a historical research trip to this time. - Contemporary accounts. Date given in "Assignment: Earth" (2268).

1968

Five women are murdered in Kiev, U.S.S.R. by an entity later identified as 'Redjac' on Argelius 2. - Date from "Wolf in the Fold" (2267).

1974

The Viking probes land on Mars. - Contemporary accounts.

1983

The crew of the Enterprise, in a stolen Klingon Bird of Prey travel back to this period to bring two humpback whales to 2265, in an attempt to communicate with an alien probe orbiting Earth in 23rd century. The space shuttle Challenger blows up killing the crew of seven, 73 seconds after launch. - Date is conjecture from Star Trek IV - The Voyage Home. Contemporary account.

1992

More Eugenics supermen seize power in 40 countries across Eurasia. They soon start fighting amongst themselves and commence bombing whole populations out of existence. Date from "Space Seed" (2268). Spock recalls historical data.

1994

The Eugenics conflict ends leaving 37 million people dead. Khan and his followers disappear as the planet is poised on the edge of a new dark age. The first sleeper ships are launched. Tarbold writes the love poem "Nightingale Women" on the Canopeus planet. - Dates from "Space Seed" (2266) and Star Trek II The Wrath of Khan (2265). - Final death toll from "Bread and Circuses" (2268). Spock recites the figure. - Date from "Where No Man Has Gone Before" (2265). Mitchell names the year as 1988 when the poem was written.

1996

THE VOICE OF

In the second season episode *Loud as a Whisper*, Riva, a deaf-mute mediator, communicates through three telepathic interpreters. More than just translators, each embodies a different aspect of Riva's persona.

Star Trek: The Next Generation writers are like those very special interpreters. Each member of the writing staff has a voice, unique and distinct from the rest, yet contributing as one part to a greater entity.

As with Riva, writing for *Star Trek* takes a team of voices. The warrior, the scientist, and the voice from the darker side all capture a different aspect of

Star Trek.

In the fourth season, a new voice joined this chorus of talent. You heard it in *Suddenly Human*, *Final Mission*, *The Wounded*, *Night Terrors*, *The Drumhead*, *The Host*, *Silicon Avatar*, *Violations*, *The Outcast*, *I, Borg*, *Inner Light* and *Descent*. It's a voice rich in compassion. Through it, you can hear *Star Trek*'s - you can hear *Gene*'s - humanity.

It's the voice of *ST:TNG* Executive Producer Jeri Taylor.

Activist, humanist, romanticist, feminist, Jeri cut her teeth as a producer on *Quincy*, an issues-driven

Taylor explored the concept of love in the episode *The Host*



show of the early 80's. "That show was responsible for legislation on a number of important social issues," says Jeri.

"*ST:TNG*, however, is a character-driven or story-driven show, and that makes it harder to tackle social issues."

"For example, we all learned a lesson from *Final Mission*, my second episode. If we are going to comment on an issue like nuclear waste, we had better do it in a very unusual science fiction way. You have to bring some fresh insight into it. There was no fresh insight to be had from that episode. While it was a very worthwhile thing to say, dramatically it wasn't very interesting."

However, Jeri feels *ST:TNG* can effectively address the human condition in the 20th century in an oblique and offbeat way through the eyes of its 24th-century characters and alien races. She successfully did this in several episodes, including two of *ST:TNG*'s best: *The Outcast* and *Violations*.

Jeri calls *The Outcast* a powerful drama about sexual orientation and societal bias - her "all-time-favourite."

"I identify with the disenfranchised and the powerless of our world. So I really wanted to be part of making a statement for tolerance and broad-mindedness and acceptance of those who are disenfranchised. I think *The Outcast* succeeded in that way."

Jeri, along with Pamela Gray, wrote another story with strong social commentary - *Violations*.

"It was a tough story to do. But it was an immediately attractive idea, the idea of rape being a mental thing as opposed to a physical thing. Even though it's mental, not physical, the violation is no less profound."

Michael Piller said Jeri brings "a feminine sensibility" to the show. At first, Michael's comment surprised her.

"I didn't feel anyone needed to bring that sensibility to this show. The people on the show are enlightened and the 24th century treats women as equals."

When Jeri looked back at early episodes, she felt that Beverly and Troi had been written as nurturers



Taylor episode: *Descent*

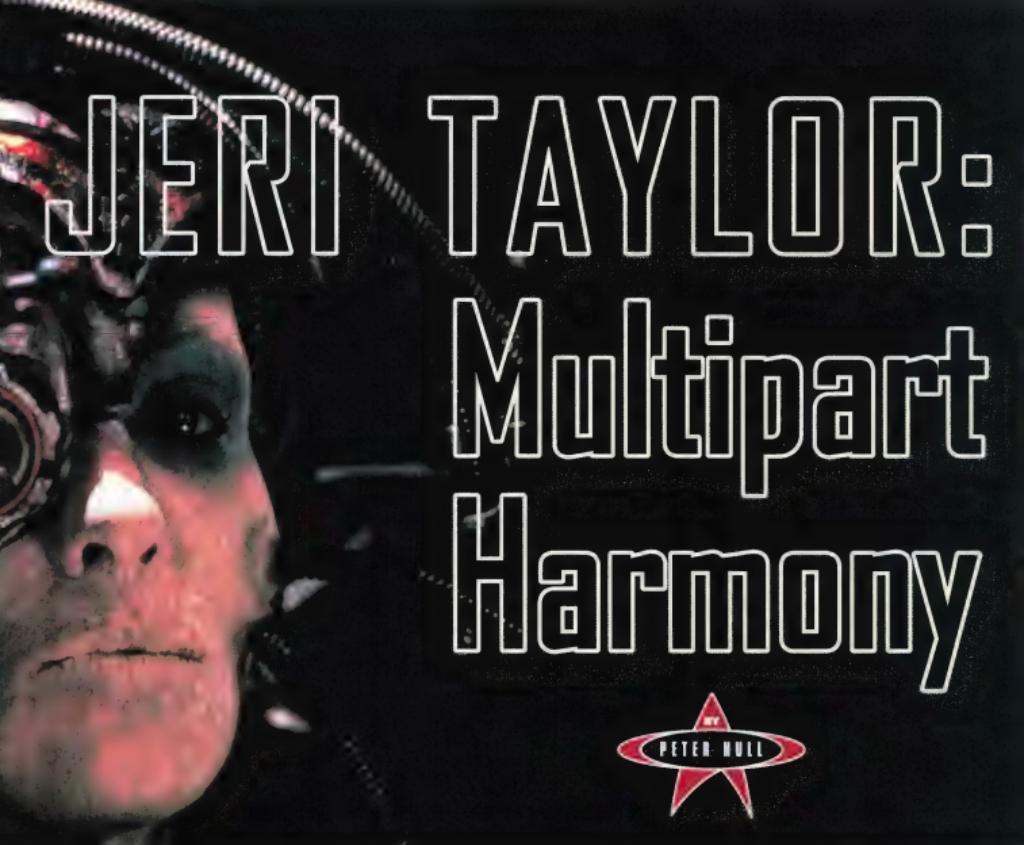
and care-givers. Jeri began writing stronger women's roles for them and other women in episodes like *The Drumhead*, *Silicon Avatar*, and *Descent*.

In the sixth season, she supervised *ST:TNG* scripts that incorporated stronger roles for Beverly in *Suspicions* and for Troi in *Face of the Enemy*.

Blazing new frontiers, whether it be writing stronger women's roles or tackling difficult social issues in a science fiction format, is something those who know Jeri have come to expect from her.

"I'll pick up any issue of *Cosmopolitan* magazine and see one article after another about what women might do for themselves, and every one of those articles points to exactly the sort of thing that Jeri's done," says her agent, Dan Richland. "She's a model for other women. She's proved that if you work hard and apply yourself to something you have a talent for, you can create a whole new life."

In *ST:TNG*'s title sequence, we hear Patrick



JERI TAYLOR: Multipart Harmony



Stewart say that famous split infinitive "To boldly go."

Jeri has. Right from the beginning.

After graduating from Indiana University, Jeri took coaching classes from Hoosier greats Branch McCracken and Phil Dickens, and persevered to land a job as one of the country's first women sportswriters - she was very successful at it.

After two years came a move to Southern California, and a new job as a wife and homemaker. Then she and her husband divorced.

"I was faced with the realization that I was going to have to find something to do to take care of myself and my children. Fear, I learned, is a great motivator."

Jeri set her sights on a new frontier: at least, a new frontier for women.

After 16 years of being a homemaker, Jeri

tackled what was then an almost exclusively all-men's club in Hollywood - screenwriting.

"I was naive and innocent. I sat down and just started typing screenplays. I didn't write out a story or a plot. I didn't know what I was doing. I just started writing."

Her persistence paid off. After two years, she landed an agent. And after another year and a half, she got a job.

"I remember within our professional circles she was quite unique in terms of being a woman who people would have basically regarded as a housewife," says Dan Richland. "And now she's one of the leading writers on television."

Jeri started out on an action-oriented show called *Cliffhangers*.

"It was surprising to people that, as a woman, I wrote action sequences with any credibility."

Jeri continued writing action shows for such series as *The Incredible Hulk*, *Jake and the Fatman*, *In the Heat of the Night*, *Blue Thunder* and *Magnum, P!* all of which helped Jeri bring action into her *ST:TNG* scripts.

Jeri's first *Star Trek* experience was doing a successful rewrite of the "Suddenly Human" script.

"I was, at the time, a *Star Trek* virgin. I had not seen any of the original *Star Trek* none of *The Next Generation*, and none of the features. Like many people who have not watched the show, I made the assumption it was just silly science fiction and mostly for children. Once I started watching the episodes, I quickly changed my mind."

"This is a show that is significant, that says things which make a difference, which has a positive view of the future, and which comments on the moral equation and the human condition."

Jeri joined the staff in the fourth season. Her second script was *Final Mission*.



"Suddenly I was writing about new characters I realized I didn't know well. I struggled for a long time with what was going on between Picard and Wesley."

Despite her *Star Trek* "virginity", Jeri quickly proved that she was, as Rick Berman puts it, "a talent that should not be underestimated." Whatever she lacked in initial familiarity with the show, she made up for in perseverance, talent and voice.

In the episode *The Drumhead*, Jeri looked at what might happen if a McCarthy-era-style witch-hunt were to occur. The episode asks the question "could this happen with our enlightened 24th-century people?"

"I am really proud of this script and I was glad to have been the opportunity to do it."

"It seems to me the potential for abuses of the good things of a democratic system are always present. Even in an enlightened time, people might do the wrong things for what they perceive to be the right reasons. My challenge was to make *Korak* [Seth] a believable human character, doing things she genuinely perceived as right and good and honourable and which, nonetheless, led to very bad things."

In *The Outcast* episode, Jeri explored love.

"It was a lovely idea from a freelance writer, and I just fell into the rewrite of it."

"I guess there just hasn't been a whole lot of romance on *Star Trek*. There's been some that's very enlightened. But pure romance is another element we've been a lot."

The response to *The Outcast* was overwhelming, and it's this that led her to realize how "there's a lot of women out there who like a touch of romance with their action adventure."

Each season, Jeri gets presented with ST:ENT's executive producer. In her most job, Jeri is responsible for maintaining continuity amongst the voices. She's involved in writing, editing, post-production and live shows.

"This is one of the few shows where people are not allowed to change a line without permission. Parts of script to someone as much care has gone into these scripts and every speech line and word is polished as it goes through the following process. Also, the entire staff I have been carefully reexamined. As seasons start changing lines, it may come and mean something entirely different."

And a goal is to bring freshness and intensity of feeling to ST:ENT's seventh season.

"That's the goal of any writer," she says. "The goal of drama from its inception was to make them laugh, make them cry, make them feel something. We want the viewer to be moved."

Silicon Avatar, a story about a mother losing her child and being so anguished that she had to have revenge, is an example of a script charged with feeling.

"Losing a child has to be the worst possible thing any parent can go through. It was a hard episode to write in a sense because I was trying to imagine and live those feelings and it was really very distressing."

In the episode *The Wounded*, Jeri developed the character of Maxwell, a man struggling to maintain himself as a 24th-century human in the face of torment and pain.

"It's fun to write flawed people. Sometimes we have to work very hard to bring about a conflict in our stories because of Gene's vision of the 24th century evolved human. Our characters are good people. They don't have these nagging little frailties and personality flaws we have."



"...There just hasn't been a whole lot of romance on *Star Trek*...There's a lot of women out there who like a touch of romance with their action adventure."

While Jeri may never have felt the exact feeling she's writing about, such as a single Borg being cut off from his collective as in *I, Borg*, she does have a unique strength to call upon: Experience.

"One of the benefits of having lived for a long time is you have experienced more things and there is usually something that you can touch upon that is similar, that you can access, to produce that same feeling."

Jeri notes that a lot of young writers seem to have experienced much of life through television.

"That is what they have to tap into because they simply haven't lived long enough."

"People ask me 'what do I do to become a better writer?'"

"Go out and live and have experiences," she tells them. "And have pain and have sorrow and have troubles and cope with all of that, and come back, and I think you will be a better writer."

Jeri has done that, experienced life, and it shows in her storytelling, you can hear it in her voice.

Will the voices bring us great stories for the seventh season?

"You bet," Jeri answers. **STC**



Top to bottom: Jeri Taylor episodes: *The Drumhead*; *Nullification*; *The Outcast* and *I, Borg*

SOFTWARE

Star Trek: Judgment Rites

A computer game with 1 Megabyte

TFor those of you who enjoyed the 25th Anniversary *Star Trek* computer game, then this is right up your disc drive. Improving and expanding on the graphics and themes of the original, *Judgment Rites* is sure to please the computer game aficionados.

Strange occurrences are happening to the crew of the *Starship Enterprise*. Your mission is to find out what these mysterious phenomena are and to act accordingly. The great thing about these fantasy games is the decision making process, through deduction, to complete each mission. There are a total of eight original missions and each is sufficiently intriguing to keep you up most of the night.

The biggest mystery is why *Star Trek*, which has been around for nearly 30 years, is only now enjoying a computer games renaissance. The possibilities seem endless especially with the *Star Trek* movies. *Star Trek: The Next Generation* and now *Star Trek: Deep Space Nine* all vying to be future computer games. *Judgment Rites* is an improvement on the 25th Anniversary game and is also brought to you from Interplay.

Rather than a "shoot 'em up" game, the *Star Trek* computer games have to be that much more inventive to incorporate the non-violent appeal of the original series with the action required to

make a computer game sufficiently interesting. If you did master the original when it came out two years ago, then you will enjoy what could be accurately described as the continuing adventures of the U.S.S.

Enterprise crew. The enjoyment comes in being in command and having your decisions determine the fate of the characters. Although a certain amount of distress can come over you if your decisions wipe out the crew!

As an added bonus the missions are presented in the style of TV episodes complete with title sequence and epilogue.

The game begins as Uhura is hailed with a distress call from another Starship. You must then plot a course for your adventures. One familiar element includes the use of Spock's nerve pinch to incapacitate your adversaries.

With star charts, bridge points - of - view, planetary settings and Romulan Warbirds among other screen graphics the game never gets boring. There is always something to keep you watching and playing. In all, *Star Trek: Judgment Rites* is a vastly improved version of an already successful game. The graphics are more varied and the sound is improved. It stands to reason as it takes eleven discs to load this onto your system. We're talking loads of memory here! But if your computer can take it, you are in for big adventures.

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INTERACTION

Interplay have given us a free game to give away. If you can tell us the first adjective to feature a Romulan on original *Star Trek*, you can win.

Two lucky runners up will receive a *Star Trek: Judgment Rites* baseball cap and badge. Please send your answer to *Judgment Rites* Competition c/o the Official *ST44* *STAR TREK* Fan Club in the UK (address on page 4) by the 31st May 1994.

The specifications for the game are as follows: IBM PC and 100% compatibles
386SX-13MHz CPU or faster, 805 3.1 or higher, 2. Meg RAM (500K base + 1MB EMM)
16MHz VGA card disk required. Microsoft mouse and sound cards supported.



PRODUCT DE-BRIEF

The Next Generation of Star Trek Bandai playmates

TRANSPORTER

Transport any of your favourite *Star Trek* characters to the planet of your choice with the eagerly awaited Transporter (or The Molecular Beam Transportation system to the technically minded). This amazing new set features a light-up Transport Chamber, Transporter Operator's Console which activates the Transporter Sound, the Transporter Door, Pattern Buffer, Primary Energizing Coils and Transporter pads. The sounds are authentic *Star Trek: The Next Generation* transporter sounds and features a nice optical effect to give the impression of beaming aboard or beaming off ship. Takes 3 "C" 1.5V batteries and comes with transfers and information blueprint. **SHC**



KLINGON ATTACK CRUISER

A perfect companion piece to the *Star Trek: The Next Generation* STARSHIP ENTERPRISE and the new Romulan Warbird. The New Klingon Attack Cruiser is a classic warship that is both exciting to look at with dual light-up engines, and thrilling to listen to as it features all the authentic Attack Cruiser sounds: Cloaking, Disruptor Cannon, Hit Shields and Phaser. This numbered Collector's Edition comes with information blueprint and transfers. **SHC**

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The long awaited Tricorder is a *Star Trek* fan's dream come true. Features three authentic Tricorder sounds: Warble, Beep and Varied Tricorder Beep, and light up display screen. With the transfers, the Tricorder transforms into the real thing - it even flips open and has a belt clip for easy access. Scan for energy fluctuations and life form readings and record all necessary data into the ship's computer. **SHC**

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At a recent animation art auction in the U.S.A., an original Disney production cel reached in excess of \$200,000 - and the market is growing rapidly. By collecting *Star Trek* Animation cel art you are securing your very own piece of a *Star Trek* production. Also, if you know which episode your cel relates to you can actually stop the animation video tape at the point where your cel appears.

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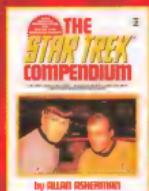
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A look in the Mirror, Mirror

Tim Gaskill meets Diane Duane to reflect on her new book 'Dark Mirror' (Simon and Schuster)

For some of us, 24 hours in a day is just about right. We eat, sleep and do about our business quite happily. For authors Diane Duane and husband Peter Morwood, they do the same, but somehow manage to produce an astonishing body of work that spans not only *Star Trek* related novels and comics, but fantasy novels, screenplays for TV, film and animated series as well as documentaries. All this and their cats get the attention they demand too!

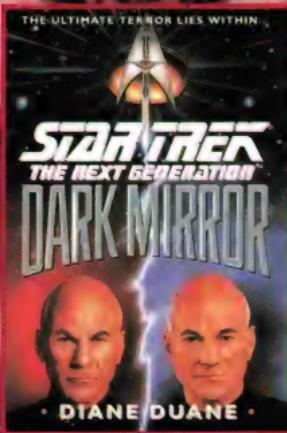
No, they are not super heroes. They just happen to be very good at what they do and manage their time very wisely always with an eye on the all important deadlines. During their very brief stay on this side of the Irish Sea to promote Diane's latest book (her first *Star Trek: The Next Generation* novel) 'Dark Mirror', they took time out to discuss some of the finer points of *Star Trek*.

'Dark Mirror' is a book that follows on from the original classic *Star Trek* episode 'Mirror, Mirror', in that Picard and crew happen upon the latest STARSHIP ENTERPRISE from the same sinister alternate universe. This provides for some very harrowing and "dark"

encounters. An excellent *Star Trek: The Next Generation* novel, 'Dark Mirror' combines all the technical angles you could ask for with action and moments to throw in a perfect mix with original *Trek*. We therefore begin the list of *youngsters* returning to another *Star Trek* universe that I often cited as being "dark" - *Star Trek: Deep Space Nine*. As Diane is a big ST:TNG fan, I asked her if she felt this series is too dark or just about right. "I am definitely a

get watching some of the original *Star Trek* episodes for the first time or any good Science Fiction thriller.

'Dark Mirror' is Diane's fifth *Star Trek* novel. Her other *Star Trek* novels include 'Spock's World' (the first *Star Trek* novel in hardback) and 'The Romulan Way'. The idea for 'Dark Mirror' hit Diane during a hiatus from writing for *Star Trek* and concentrating on other projects. Pizza is often cited as causing nightmares, but in Diane's case it inspired a *Next Generation* novel. Whilst having a pizza and discussing the use of costumes on *Star Trek* and Peter's desire to see a more menacing black and silver variation on the uniforms used in the films, the idea struck. Why not a *Next Generation* 'Mirror, Mirror' episode! "We went on eating our pizza, but the idea was making us both nuts!" They immediately left their pizzas and placed a long distance call to the editor of the *Trek* books and asked if the idea had ever been pitched and perhaps rejected. The answer was no on both counts and yes, the idea would be most welcome. Diane set straight to work on the outline and the book followed soon after. It is a book she is very happy with. It is well conceived and well written. Maybe too well for some fans as Diane relates, "One of the joys of electronic mail is the instant feedback. Within a couple of days of the book coming out in the states people were writing to me on the electric mail saying 'You cow, you kept me up all night. Thank you very much. I loved it!' People were writing to me saying you made me late for work, or even miss work entirely. It's a wonderful thing to hear. It tells you you got the job done." And with *Star Trek* novels of this calibre, who can complain! 



proponent of sweetness and light myself, as people who read my other work will tell you. However, I think the shadowy side, the less glamorous side should also be shown. I think *Deep Space Nine* is doing that. They have done some terrific work in the last year." Diane then expressed a desire to someday write for *Star Trek: Deep Space Nine*. She co-wrote with Michael Reaves one of the first great TV episodes of ST:TNG in "Where No One Has Gone Before", a first season episode that caught the imagination as well as that feeling one would



SOUND BITES *Klingon Speak*

CONVERSATIONAL KLINGON

Reviewed by Simon Plumble, Simon and Schuster Audio

In numerous sci-fi shows and films over the last few years, there has been increasing usage of "alien" dialogue. In most cases this is just made up nonsense, but *Star Trek* is probably unique in being the ONLY series ever to have had a language actually created for it, namely Klingon.

Why am I telling you this? Well, last year, a revised edition of the book, *The Klingon Dictionary* was released by the language's creator Marc Okrand. To accompany the book an audio cassette version, *Conversational Klingon* was produced to help any budding Klingon linguists learn this somewhat difficult language. Is it really possible to learn the language? I tried my hand at the audio version, and this is what I think of the "tutorial" package!

Before I say anything about this cassette, just remember, this is NOT a pure adaptation of the book *The Klingon Dictionary*! Although the book itself is great, it just doesn't really lend itself to an audio format so, intelligently, the author Marc Okrand has completely re-written the book in the form of a "Tourist's Guide To Klingon" and has adopted a similar style to that often found in phrase books you can buy when travelling overseas.

When I started listening to the cassette, I was a bit disappointed to find that, although the cover mentions both Michael Dorn AND Marc Okrand as presenting the tape, Michael Dorn is relegated to simply performing the narrative, with ALL of the Klingon dialogue and instruction left to Marc Okrand. This isn't necessarily a bad thing, as no-one else knows the language and its pronunciation better than Marc Okrand, but some fans may be surprised by not hearing any Klingon recited by Michael Dorn.

The tape follows the basics you'd need to know to be able to have a simple conversation while visiting any Klingon planet; from hurling insults to booking into hotels, counting and some of the other basics covered in the book. Other topics include shopping (including the hazards of encountering Klingon salesmen!) and asking for information from Klingons you may meet on your travels! (Just don't ask them where you can buy cheap Tribbles!)

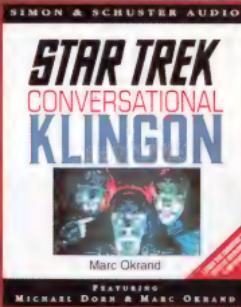
Where the tape really differs from the book is the sense of humour found on it. When Michael Dorn introduces the tape, he gives a serious warning about the levels of spitting to be expected when learning Klingon, and later on Marc Okrand offers some rather interesting illustrations of the numbering system!

Overall, it's quite a good tape although I can't really see anyone listening to it a lot unless you actually want to learn to speak Klingon. However, if you do, then buy both the book and the tape and you'll be off to a great start!

Qapla!

*tlihngan DaSovchugh - Vaj 'oy' Jat Lij

* If you can provide us with a rough translation of our attempt at Klingon, then you may win a copy of the new 'POWER KLINGON' audio cassette from Simon and Schuster. Be quick - the first ten correct entries win! As the Klingons say -"Do"! (Good Luck!)



TEN FORWARD

Reports on fan activity

CONVENTION SPOTLIGHT

MIDCON '93

Midcon '93 was a celebration! A birthday party in honour of 20 years of British *Star Trek* conventions ... And what a party!

The convention guests included George Takei (Mr Sulu) who was a guest at our very first convention, Max Grodenchik (Quark's brother Rom in *Star Trek: Deep Space Nine*) at his very first convention and the ever popular Richard Arnold (*Star Trek* consultant).

The atmosphere was wonderful - very relaxed and friendly. The guests mingled with the attendees quite freely and seemed to enjoy themselves as much as we did. All of ST:DS9 and all the latest episodes of *Star Trek: The Next Generation* were screened, (several times) on large screen televisions. The art room was superb as

well and featured a life-sized model of a Klingon and his child. This dominated the artroom along with some wonderful artwork. Meanwhile, the Alien Pet Show, the Fancy Dress Competition and disco were also a huge success.

The only grumble came when no one wanted the celebrations to finish! But, all good things must come to an end, and everyone departed happy and safe in the knowledge that there will be yet another great party next year when MIDCON '94 celebrates the 21st anniversary of British *Star Trek* Conventions. It promises to be a really special occasion.

If you would like information on your conventions or fan club activities printed, please submit details to the editor and we will try to fit them in our next magazine. All information on this page is subject to change and The Official *STAR TREK* Fan Club of the UK is not responsible for any changes or omissions that may result. 

TRIBBLES IN THE WORKS

Some of you may have noticed that issue Number 2 featured a couple of errors.

 The planet described in Tim Gaskill's article on page 16 is of course Cestus III.

 Apologies to Titan books for printing the wrong edition of The *Star Trek* Compendium in the PRINTOUT section. The book is not printed by Simon and Schuster in the UK and now features a white cover which includes information on *Star Trek VI: The Undiscovered Country*. The correct cover was featured in the merchandise section.

 On the HOMEGROWN page - Dr. Julian Bashir is in *Star Trek: Deep Space Nine*, not *Star Trek: The Next Generation*. Miles O'Brien crosses over the two series, but apologies also to Colm Meaney for featuring his alter ego (the picture was reversed).

 Please note that due to the Net Book Agreement, prices on all books for members and non-members in our merchandise catalogue are the same.

All of these errors are due, of course, to Tribbles. 

GOOD NEWS, FAN CLUB MEMBERS

The following stores are currently offering discounts to all Star Trek fan club members on selected ranges of Star Trek merchandise.

Please remember to take along your membership card!

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Contact: Tina Hewett
115 The Brent, Dartford, Kent
DA1 1YH

CONTAGION
23rd-25th July
Hospitality Inn, Glasgow
Contact: Contagion
P.O. Box 657, Rutherglen
Glasgow G73 4RR

ANCHON '94
26th-29th August
Edwardian International Hotel,
Heathrow, London
Contact: ANCHON '94
43 Eastern Avenue
Polegate
East Sussex
BN26 6HG

MIDCON
7th-9th October
Holiday Inn, Leicester
Contact: Terry Elson
MIDCON '94, 8 Edmunds Close
Dadby, Leicester, LE2 4TN

WORLD 355
28th - 31st October
Holiday Inn, Leicester
Contact: Margo White
37 Branksome Road
Southend-on-Sea
Essex
SS2 4HG



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VOLUME I NUMBER 3

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